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G. Schirmer's Editions
of
Oratorios and Cantatas

THE HOLY CITY

An Oratorio

For Full Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli,
with Piano Accompaniment

by

A. R. GAUL

G. Schirmer, Inc.
New York



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THE HOLY CITY.

THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio, "The Last Judgment."

The first part of the "The Holy City" was suggested by the passages of scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realising the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely scriptural.

PART I.

CONTEMPLATION.

No. 1.—INTRODUCTION (INSTRUMENTAL).

No. 2.—CHORUS.

No shadows yonder ?
All light and song !
Each day I wonder,
And say, "How long
Shall time me sunder
From that dear throng ?"

SOLO.—*Tenor.*

No weeping yonder !
All fled away !
While here I wander
Each weary day,
And sigh as I ponder
My long, long stay.

QUARTET (UNACCOMPANIED).

No partings yonder !
Time and space never
Again shall sunder.
Hearts cannot sever :
Dearer and fonder,
Hands clasp for ever.

CHORUS.

None wanting yonder !
Bought by the Lamb,
All gathered under
The ever-green palm ;
Loud as night's thunder
Ascends the glad psalm.

Bonar.

No. 3.—AIR.—*Tenor.*

My soul is athirst for God, yea, even for the living God : when shall I come to appear before the presence of God ?

My tears have been my meat day and night, while they daily say unto me, Where is now thy God ? *Ps. xlii, 2, 3.*

O bring Thou me out of my trouble. *Ps. xxv. 17.*

No. 4.—TRIO (UNACCOMPANIED).

Soprano, Mezzo-Soprano, and Contralto.

It shall come to pass that at eventide it shall be light. *Zech. xiv. 7.*

And sorrow and signing shall be no more. *Isa. xxxv. 10.*

For the former things have passed away *Rev. xxi. 4.*

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No. 5.—CHORUS.

They that sow in tears shall reap in joy : he
that now goeth weeping shall come again
rejoicing. *Ps. cxxvi. 6, 7.*

For God so loved the world that He gave His
only begotten Son, that whosoever believeth in
Him should not perish, but have everlasting
life.

For God sent not His Son into the world
to condemn the world : but that the world,
through Him, might be saved.

St. John iii. 16, 17.

God is love.

I. John iv. 8.

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard,
neither have entered into the heart of man the
things which God hath prepared for them that
love Him. *I. Cor. ii. 9.*

For He hath prepared for them a city, whose
builder and maker is God. *Heb. xi. 10.*

There remaineth, therefore, a rest for the
people of God.

Therefore fear lest any come short of it.

Heb. iv. 9, 1.

No. 7.—CHORUS.

Treble and Alto Voices.

For thee, O dear, dear country,

Mine eyes their vigils keep ;

For very love, beholding

Thy happy name, they weep.

The mention of thy glory

Is unction to the breast,

And medicine in sickness,

And love and life and rest.

Tenor and Bass Voices.

O one, O only mansion !

O Paradise of joy !

Where tears are ever banished,

And smiles have no alloy ;

The Lamb is all thy splendour,

The Crucified thy praise,

His laud and benediction

Thy ransomed people raise.

Full Choir.

With jasper glow thy bulwarks,

Thy streets with emeralds blaze,

The sardius and the topaz

Unite in thee their rays ;

Thine ageless walls are bonded

With amethyst unpriced ;

The saints build up its fabric,

And the corner-stone is Christ.

Neale.

No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.

Matt. vi. 13.

I have looked for Thee, that I might behold
and glory. *Ps. lxxiii. 3.*

PART II.

ADORATION.

No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new
heavens and a new earth ; and the former shall
not be remembered nor come into mind. But
be ye glad and rejoice for ever in that which
I create : for, behold, I create Jerusalem a
rejoicing, and her people a joy.

Isa. lxxv. 17, 18.

And I saw a new heaven and a new earth :
for the first heaven and earth were passed
away. And I saw the *Holy City*, New
Jerusalem. *Rev. xxi. 1, 2.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven
saying, Behold the tabernacle of God is with
men, and He will dwell with them and they
shall be His people, and God shall be with
them, and be their God. And God shall wipe
away all tears from their eyes ; and there
shall be no more death, neither sorrow, nor
crying, nor any more pain ; for the former
things have passed away. *Rev. xxi. 3, 4.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne,
high and lifted up, and His train filled the
temple. Above it stood the Seraphim, and
one cried unto another, and said, Holy, holy,
holy is the Lord of Hosts.

Isa. vi. 1, 2, 3.

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth
be glad ! let the sea make a noise, and all
that therein is ! *Ps. xcvi. 11*

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and
forgivenesses. *Dan. ix. 9.*

For like as a father pitieth his children, even
so is the Lord merciful to them that fear Him.

Ps. ciii. 13.

No. 12A.—AIR.—*Contralto*.

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

Matt. xxv. 34.

For it is your Father's good pleasure to give you the kingdom.

Luke xii. 32.

No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold : but the Lord tryeth the hearts.

Prov. xvii. 3.

No. 13.—AIR.—*Soprano*.

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb ; therefore are they before the throne of God, and serve Him day and night in His temple.

Rev. vii. 14, 15.

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.

Dan. xii. 3.

No. 14.—DUET.—*Soprano and Contralto*.

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them. *Rev.* vii. 16, 15.

No. 15.—QUARTET AND CHORUS.

Treble and Contralto Voices.

List ! the Cherubic host in thousand choirs
Touch their immortal harps of golden wires,
With those just spirits who wear victorious palms

Singing everlastingly devout and holy psalms.
Milton.

SOLO.—*Bass.*

And I heard the voice of harpers harping with their harps ; and they sung as it were a new song before the throne ; and no man could learn that song but they which were redeemed.
Rev. xiv. 2, 3.

No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty ; just and true are Thy ways, Thou King of Saints !
Rev. xv. 3.

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts !

Te Deum.

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

Ps. xc. 2.

Alleluia ! Amen.

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The Holy City.

Part I.
Contemplation.

№ 1. Introduction.

A. R. GAUL.

Largo religioso. ($\text{♩} = 40$.)

Piano.

pp

A Più mosso. ($\text{♩} = 63.$)⁺

 mf

CYESC.

dim.

f Hns.

*) A Dotted Minim to be a little faster than a Minim in $\frac{2}{3}$ time.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music features flowing sixteenth-note passages in the treble and sustained chords in the bass.

Second system of musical notation. Treble and bass staves. Treble staff includes a forte (*f*) dynamic marking. The bass staff features a crescendo (*cresc.*) marking. The texture continues with intricate melodic lines and harmonic support.

Third system of musical notation. Treble and bass staves. Instrumental entries are marked: Clarinet (*Cl.*), Flute (*Fl.*), and Oboe (*Ob.*). The music maintains a complex, flowing texture.

Fourth system of musical notation. Treble and bass staves. Instrumental entries for Flute (*Fl.*), Oboe (*Ob.*), and String (*Str.*) are marked. A section labeled *B* is indicated. A crescendo (*cresc.*) marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. A forte (*f*) dynamic marking is present in the bass staff. The music continues with dense harmonic textures and melodic development.

Sixth system of musical notation. Treble and bass staves. A decrescendo (*dim.*) marking is present in the bass staff. The music shows a gradual decrease in volume.

Seventh system of musical notation. Treble and bass staves. The system includes a tempo change to *Tempo I.* and a decrescendo (*pp*) marking. A *rall.* (rallentando) marking is present in the treble staff. A section labeled *f* (forte) is indicated. The music concludes with a final chord.

First system of the musical score, featuring a piano with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music includes triplets and various articulations.

C Tempo II.

Second system of the musical score, marked "C" and "Tempo II". It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

Third system of the musical score, continuing the piece. It features a decrescendo (*dim.*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

Fourth system of the musical score, featuring a decrescendo (*dim.*) and a piano (*p*) dynamic.

Tempo I.

Fifth system of the musical score, marked "D" and "Tempo I". It includes a rallentando (*rall.*) marking, a half note (*Hns.*) rest, and a piano (*pp*) dynamic with sordini (*con sordini*).

Sixth system of the musical score, featuring a morendo (*morendo*) marking and a piano (*p*) dynamic.

Seventh system of the musical score, featuring a ritardando (*rit.*) marking and a piano (*p*) dynamic.

No. 2. "No shadows yonder."
Chorus, Tenor Solo and Quartet.

Andante con moto. (♩ = 88.)

Organ.

Ped.

↻ (to end of Sym.)

Tpts.

rall.

a tempo.

SOPRANO.

No shadows yon-der! All light and song! Each day I won-der And

ALTO.

p TENOR.

No shadows yon-der! All light and song! Each day I won-der And

BASS.

p *mf* *p* **A**

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p* **A** pizz.

Tenor Solo.

No weep-ing yon-der! All fled a-way!

While here I wan-der Each wea-y day, —

ad lib. *rall.*

And sigh as I pon-der My long, long stay.

ad lib. *rall.*

Quartet.

No partings yon-der! Time and space nev-er A - gain shall sun-der,-

No partings yon-der! Time and space nev-er A - gain shall sun-der,-

Unaccompanied

Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er. *rit.*

Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er. *rit.*

rit.

B Chorus.

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

B

All ga-ther'd un - der The ev - er-green palm —

All ga-ther'd un - der The ev - er-green palm —

ff Loud as night's thun - der *rall.* As-cends the glad psalm. **C**

ff Loud as night's thun - der *rall.* As-cends the glad psalm.

ff *rall.* *a tempo.* **C** *mf legato.*

And. *

p *cresc.* *rall.* *dim.* *p*

No 3. "My soul is athirst for God."

(Air, Tenor.)

Andantino religioso. (♩ = 76.)

Voice.

Piano.

My soul is a-thirst for God, yea, e'en for the liv - ing

God, When shall I come, come — to appear be - fore the pres-ence of

rall.

rall.

A

God? My tears have been my meat day and

a tempo.

Fin. *

Più mosso.

night, My tears have been my meat day and night, While they
have been my meat day and night.

dai - ly say un-to me, where, where is now thy God? while they

dai - ly say un-to me, where is now thy God,

where is now thy God, where thy God? My soul is a-thirst for

Tempo I.

God, my soul is a-thirst for God; O bring me

out, out of my trou-ble. O bring thou

me out of my trou-ble, my troub - le,

dim. **C**

rit. *a tempo.*

My soul is a-thirst for God, yea, e'en for the liv - ing

rit. *a tempo.*

God: When — shall I come, come — to ap-pear be-fore the

rit.

pres - ence, the pres - ence of God?

rit. *a tempo.* *rall.*

No 4. "At eventide it shall be light."

11

Trio (Unaccompanied.)

Allegretto con moto. (♩ = 84.)

Soprano I.

Soprano II.

Contralto.

mf
It shall come to pass that at e - ven - tide it
mf
It shall come to pass that at e - ven - tide it
mf
It shall come to pass that at e - ven - tide it

p
shall be light, and sor - row and sigh - ing,
p
shall be light, and sor - row and sigh - ing,
p
shall be light, and sor - row and sigh - ing,

mf
sor - row and sigh - ing shall be no more, shall be no more, shall
mf
sor - row and sigh - ing shall be no more, shall be no more, shall
mf
sor - row and sigh - ing shall be no more, shall be no more, shall

p
be no more, sor - row and sigh - ing shall be no more, shall
p
be no more, sor - row and sigh - ing shall be no more, shall
p
be no more, sor - row and sigh - ing shall be no more, shall

mf
be no more, shall be no more, sor - row and sigh - ing shall
mf
be no more, shall be no more, sor - row and sigh - ing shall
mf
be no more, shall be no more, sor - row and sigh - ing shall

be no more, *f* the
 be no more, *f* the
 be no more; for the form-er things have pass'd a-way, have
 the form-er things have pass'd a-way, have
 form-er things have pass'd a-way, pass'd a-way, have
 pass'd a-way, the form-er things have
 pass'd a-way, the form-er things have pass'd a-way, have *mf*
 pass'd, have pass'd a-way, the form-er things have pass'd a-way, have *mf*
 pass'd a-way, the form-er things have pass'd a-way, have *mf*
 pass'd a-way, have pass'd a-way, a-way. It shall come to *dim.*
 pass'd a-way, have pass'd a-way, a-way. It shall come to *dim.*
 pass'd a-way, have pass'd a-way, a-way. It shall come to *dim.*
 pass that at e-ven-tide it shall be light, it shall, it shall be light. *rall.* *p* *dim.*
 pass that at e-ven-tide it shall be light, it shall, it shall be light. *rall.* *p* *dim.*
 pass that at e-ven-tide it shall be light, it shall, it shall be light. *rall.* *p* *dim.*

Nº 5. "They that sow in tears."

13

Chorus.

Allegretto pastorale.

mf

Soprano. They that sow in tears shall reap in joy, shall reap in joy,— they that

Alto.

Tenor.

Bass.

Allegretto pastorale. (♩ = 72.)

Piano. *Two beats to a bar. mf*

sow in tears shall reap, shall reap in joy, shall reap in

mf They that sow in tears shall reap in joy, shall reap in

mf They that sow in tears shall reap in joy, shall reap in joy, shall reap —

mf They that sow in tears shall reap in joy, shall reap —

mf

joy, in joy, shall reap in joy, in joy, shall reap in

— shall reap in joy, shall reap, — shall reap in joy, shall reap —

shall reap in joy, in

A *p* joy, shall reap in joy, shall reap in

f joy, shall reap in joy, shall reap in

p joy, shall reap in joy, shall reap in

f joy, shall reap in

joy, in joy, shall reap in joy, in joy, shall reap in

shall reap in joy, shall reap, shall reap in joy, shall reap, —

shall reap in joy, in

p joy, shall reap in joy, shall reap in

f joy, shall reap in joy, shall reap in

p joy, shall reap in joy, shall reap in

f joy, shall reap in

joy, shall reap in joy: he that now go-eth

joy, shall reap in joy: he

B dim. p

dim. p

dim. p

weep - ing, he that now go - eth weep - ing shall

that now go - eth weep - ing, he that now go - eth

come a - gain re - joic - ing, re - joic - ing, he

weep - ing, shall come a - gain re - joic - ing,

cresc. f. dim. C p

cresc. f. dim. C p



that now go-eth weep - ing, he that now go-eth

he that now go-eth weep - ing,

p



weep - ing shall come a - gain re - joic - ing,

shall come a - gain re -

he that now go-eth weep - ing, weep - ing,

cresc.

f

cresc.

f



shall come re - joic - ing,

joic - ing, re - joic -

f

f

D

mf

They that sow in tears shall reap in joy, shall reap in

dim.

ing.

dim.

D

mf

joy, — they that sow in tears shall reap, shall reap in

They that sow in tears shall reap in

They that sow in tears shall reap in joy, shall reap in

They that sow in tears shall reap in

joy, shall reap in joy, in joy, shall reap in joy, in

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

p

joy, shall reap in joy, shall reap in

p

joy, shall reap in joy, shall reap in

p

joy, shall reap, shall reap in joy, shall reap in

p

joy, in joy, shall reap in joy, shall reap in

rall. *dim.*

joy, shall reap in joy, shall reap in joy.

rall. *dim.*

joy, shall reap in joy, shall reap in joy.

rall. *dim.*

mf *mf*

mf For God so lov-ed the world, so lov-ed the world, that He

mf that He gave His

mf For God so lov-ed the world, so lov-ed the world, that He

**)* A Crotchet in this movement to be a little slower than a Dotted Crotchet in the previous movement.

gave His on - ly - be - got - ten Son, His on - ly - be - got - ten
 on - ly - be - got - ten Son,
 gave His on - ly - be - got - ten Son, His on - ly - be - got - ten

cresc. Son, that who - so - ev - er he - liev - eth, he - liev - eth in *f*
cresc. Son, *cresc.* that who - so - ev - er he - liev - eth, he - liev - eth in *f*
 that who - so - ev - er *f*

pp Him, should not per-ish, should not per-ish, but have ev - erlast-ing *f*
pp Him, *pp* should not per-ish, should not per-ish, but have ev - erlast-ing *f*
 should not per-ish, should not per-ish, *f*

[illegible][illegible]

that the world thro' Him might be sav - ed, but that the

that the world thro' Him might be sav - ed, that the world, that the

but that the

dim. *p* *ff*

world thro' Him might be sav - ed, that the world thro'

world thro' Him might be sav - ed, that the world thro'

sav - ed,

sav - ed,

Him might be sav - ed. God is love, is love.

Him might be sav - ed, God is love, is love.

Him might be sav - ed, God is love, — God is love, is love.

dim. *p* *pp*

No 6. "Eye hath not seen."

*Air (Contralto.)

Largo religioso. ($\text{♩} = 40.$)Andantino religioso
($\text{♩} = 60.$)

Voice.

Piano.

Reeds.

Eye hath not

rall.

seen, ear hath not heard, nei-ther have en-ter'd in-to the heart of

man the things which God, which God hath pre - par'd for them that

love Him, for them that love Him; the things which God hath pre -

*) An arrangement of this Air in the key of B \flat (Original) will be found at the end of this work.

C Più mosso. (♩ = 88.)

pard, pre - pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose

rall.

D Tempo I.

build-er and Mak - er is God. Eye hath not seen,

hath not seen the things pre-pared for them that love Him.

E Tempo II.

There re - main - eth, there - fore, a rest for the

peo - ple, the peo - ple of God; there - fore, fear, — there - fore,

fear, — lest an - y come short of it, there - fore,

fear, — there-fore, fear, — lest an - y come short of

it, lest an - y come short, come short of it. Eye hath not

rit. F Tempo I.

seen, ear hath not heard, nei - ther have en - ter'd

rit.

in - to the heart of man the things which God hath pre -

rall.

pard, pre - pard for them that love Him.

rall. *pp*

No 7. "For thee, O dear, dear country."

Chorus.

Tempo moderato. (♩ = 100.)

Piano.

Piano accompaniment for the first system of the chorus, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music is in a moderate tempo.

SOPRANO I. II.

mf *grazioso*.

For thee, O dear, dear coun-try, Mine eyes their vigils

ALTO.

mf

Mine eyes their vigils

*rit.**mf* *grazioso*.

keep; For ver-y love, be - hold - ing Thy hap-py - name, they weep. The

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The

men- tion of thy glo-ry Is unc-tion to the breast, And med'- cine in

men- tion of thy glo-ry Is unc-tion to the breast, And med'- cine in

TENOR I. II.

f sick - ness, And love, and life, and rest. *rall.* O one, O on - ly

f sick - ness, And love, and life, and rest. *rall.* **BASS.**

f *rall.* *Horns* *f* (An octave lower.)

p man-sion! O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And *f*

O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And *p* *f*

mf smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy *f*

mf smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy *f*

mf *cresc.* *f* *rall.* praise, His laud and ben-e - dic - tion Thy ran - som'd peo - ple raise.

mf *cresc.* *f* *mf* *rall.* praise, His laud and ben-e - dic - tion Thy ran - som'd peo - ple raise.

mf *cresc.* *f* *rall.*

SOPRANO.

With jas - per - glow thy bul-warks, Thy streets with em' - ralds

ALTO.

With jas - per - glow thy bul-warks, Thy streets with em' - ralds

TENOR.

BASS.

blaze; The sar-dius and the to - paz U - nite in — thee their

blaze; The sar-dius and the to - paz U - nite in — thee their

rays: Thine age - less walls are bond - ed With am - e - thyst un -

rays: Thine age - less walls are bond - ed With am - e - thyst un -

priced; The Saints build up its fab - ric, And the cor - ner - stone is

priced; The Saints build up its fab - ric, And the cor - ner - stone is

G *a tempo.* *rall.*

Christ.

a tempo. *rall.*

Christ.

a tempo. *rall.*

G *a tempo.* *rall.*

Allaccq N° 8.

Nº 8. "Thine is the kingdom."

II Allegro vivace. *Chorus.*

Soprano. *f* Thine is the king-dom for ev-er and ev-er,

Alto. *f* Thine is the king-dom for ev-er and ev-er,

Tenor. *f* Thine is the king-dom for ev-er and ev-er,

Bass. *f* Thine, Thine is the kingdom for ev-er and ev-er,

H Allegro vivace. ($\text{♩} = 120$)

Piano. *f*

fff Thine is the king-dom for ev-er and ev-er, Thine, O

ff Thine, Thine, O

ff Thine is the king-dom for ev-er and ev-er, Thine, O

Thine, Thine is the king-dom for ev-er, Thine, Thine, O

ff

Lord, is the king-dom for ev-er, Thine, O Lord, is the

Lord, is the king-dom for ev-er, Thine, O Lord, is the

for ev-er,

king - dom for ev - er. *J*

king - dom for ev - er.

f I have look - ed for Thee that I

J

f

I have look - ed for Thee, that I

might be-hold Thy pow'r and glo - ry, I have look - ed for Thee, have

might be-hold Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow'r and

look - ed for Thee, for Thee, for

I have look - ed for Thee that I might be-hold Thy pow'r and
 glo-ry, have look - ed for Thee, have look - ed for
 Thee, have look - ed for Thee, have look - ed for

I have look - ed for Thee, that I might behold Thy pow'r and
 glo-ry, have look - ed for Thee, that I might — be -
 Thee, have look - ed for Thee, — that I might — be -

K *ff*
 glo-ry, Thy pow'r and glo-ry, Thy pow'r and glo-ry,
 hold *ff*
 hold Thy pow'r and glo-ry, Thy pow'r and glo-ry,

K *ff*

I have look - ed for Thee, I have look - ed for
 I have look - ed for Thee, I have look - ed for
 I have look - ed for Thee, I have look - ed for
 for Thee,

Thee, I have look - ed for thee, have look - - - ed for

Thee, I have look - ed for thee, That I might be-hold Thypow'r and

Thee,
I have look - ed for Thee, that I might be-hold Thypow'r and

Thee, that I might be - hold, that I might be - hold,
 glo - ry, I might be - hold, I might be -
 Thy pow'r and glo - ry, Thy pow'r and
 glo - ry, I might be - hold, I might be -

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that I might be - hold_ Thy pow'r, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, *ff*
 glo-ry, Thy pow'r and glo-ry, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, Thy pow'r, *ff*

M
 pow'r and glo-ry: Thine, Thine is_ the_ king-dom for ev - er_ and_
 pow'r and glo-ry: Thine, Thine is the king-dom for_ ev - er and

M

ev - er, Thine is_ the_ king-dom for ev - er_ and ev - er,
 Thine,
 ev - er, Thine is the king-dom for ev - er and ev - er,
 ev - er, and ev - er, Thine,

ff

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

ff

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

ff

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

N

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

N

pow'r and glo - ry, Thine, Thine, O Lord, is the king -

Thine, O Lord, Thine, O Lord, Thine, O

pow'r and glo - ry, Thine, Thine, O Lord, Thine, O Lord, Thine, O

- dom, the kingdom for ev - er, for ev - er, for ev -

Lord, is the kingdom for ev - er,

Lord, is the kingdom for ev - er, for ev - er, for ev -

er, for ev - er,

er, for ev - er,

er, for ev - er,

Part II.

Nº 9. "Adoration."

Allegretto con moto. (♩ = 112.)

Piano.

Musical score for "Adoration" (Nº 9, Part II). The piece is in 3/8 time, key of D major, and tempo of Allegretto con moto (♩ = 112). The score is for piano accompaniment, marked "Piano." and "p". The score consists of eight staves of music. The first staff is marked "Piano." and "p". The score features a mix of eighth and sixteenth notes, often beamed together, and rests. There are various musical markings such as "L.H." (Left Hand) and "L.H." (Right Hand) at the end of the piece. The score is numbered 10696 at the bottom left.

This page contains seven systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has chords; bass staff has a scale-like line with "L.H." marking and "Lw." markings.
- System 2:** Treble staff has chords; bass staff has a scale-like line with "L.H." marking and "Lw." markings.
- System 3:** Treble staff has chords; bass staff has a scale-like line with "L.H." marking and "Lw." markings. A common time signature "C" appears at the end.
- System 4:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings.
- System 5:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings.
- System 6:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings. A key signature change to one sharp (F#) is indicated at the end.
- System 7:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings. A key signature change to two sharps (F# and C#) is indicated at the end.

Musical notation for a piano piece, featuring seven systems of staves. The notation includes various dynamics, tempo markings, and articulation marks.

- System 1:** Treble and bass staves. Dynamics: *ff*. Tempo: *a tempo*.
- System 2:** Treble and bass staves. Dynamics: *f*. Tempo: *rit.* (ritardando), *a tempo*. Markings: *E* (first ending), *rit.* (ritardando), *a tempo*.
- System 3:** Treble and bass staves. Dynamics: *f*. Tempo: *rit.* (ritardando), *a tempo*. Markings: *E* (first ending), *rit.* (ritardando), *a tempo*.
- System 4:** Treble and bass staves. Dynamics: *f*. Tempo: *rit.* (ritardando), *a tempo*. Markings: *E* (first ending), *rit.* (ritardando), *a tempo*.
- System 5:** Treble and bass staves. Dynamics: *f*. Tempo: *rit.* (ritardando), *a tempo*. Markings: *E* (first ending), *rit.* (ritardando), *a tempo*.
- System 6:** Treble and bass staves. Dynamics: *f*. Tempo: *rit.* (ritardando), *a tempo*. Markings: *E* (first ending), *rit.* (ritardando), *a tempo*.
- System 7:** Treble and bass staves. Dynamics: *pp*. Tempo: *rit.* (ritardando), *a tempo*. Markings: *E* (first ending), *rit.* (ritardando), *a tempo*.

No. 10. A New Heaven and a New Earth.

*Solo (Bass) and Choral Sanctus. **

Voice. *ad lib.*
f
 Thus saith the Lord, Be-hold I cre-ate new heav'n's and a new earth,

Piano.
f
 Trump.

Larghetto. ($\text{♩} = 58.$)
mf
 and the for-mer shall not,— shall not be re-mem-ber'd, the
 the for-mer

for-mer shall not,— shall not be re-mem-ber'd nor come in-to mind, nor
 the for-mer

come in-to mind, the for-mer shall not come in - to mind. But be ye

Arit. a tempo f
Arit. a tempo

* The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir

glad and re-joyce for_ ev - er in that which I cre - ate: for, be -

hold, I create, be - hold, I create Je - ru-sa-lem a re-joycing, and her

peo-ple a joy, Je - ru-sa-lem a re-joycing, and her peo - ple a joy.

And I

saw a new heav'n and a new earth, for the first heav'n and earth were pass'd a -

p *rit. D ad lib.*

way, were pass'd a - - way, and I saw the Ho-ly-

p *rit. ad lib.*

Chorus.
SOPRANO. Slowly.

ALTO.

TENOR.

rit.

Tutti.

Cit - y, new Je - ru - sa

lem.
Slowly. (♩:40.)

rit.

*Ad. **

rit.

Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

rit.

Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

rit.

Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

rit.

Tempo I.

E

Solo.

rit. a tempo.

And I heard a great voice out of Heav'n say-ing, Be-

a tempo.

rit. f

hold the tab-er-na-cle of God is with men, and He will dwell with them and

rit.

A little slower.

rit.

A little slower.

they shall be His peo-ple, and God shall be with them, and be their God.

mf

rit.

mf

rit.

F Faster. (♩ = 62.)

And God shall wipe a-way all tears from their eyes, and there shall be—

mf

no more death, neither sorrow, nor cry-ing, nor an-y more pain, nor

p *mf* *p* *mf*

Chorus.
G Slowly.
SOPRANO. *pp* Ho - ly, Ho - ly,
ALTO. *pp* Ho - ly, Ho - ly,
TENOR. *pp* Ho - ly, Ho - ly,
Tutti. *rit.* an-y more pain, for the for - mer things have pass'd a - way.

G Slowly. (*♩* : 40.) *pp* *rit.*

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.
 Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.
 Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts. **Solo.** *pp* *rit.*

Tempo I. *rit.*

saw al - so the Lord, sit - ting up - on a Throne,

high and lift - ed up, and His train fill - ed the Tem - ple.

H
a tempo.
A - bove it stood the Ser a - phim, and

riten.
one cried un - to an - oth - er and said:

Basses and Tenors of Chorus to sing in unison with Solo Bass.

Slowly. ($\text{♩} = 40.$)

f Ho - ly, Ho - ly, Ho - ly, Lord of Hosts: Ho - ly, Ho - ly,

The first system of the musical score. It features a vocal line (Basses and Tenors of Chorus to sing in unison with Solo Bass) and a piano accompaniment. The tempo is marked "Slowly" with a quarter note equal to 40 beats. The key signature is one sharp (F#). The vocal line has three triplet markings over the words "Ho - ly". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

rit.

I Tempo I. ($\text{♩} = 58.$)

Ho-ly is the Lord of Hosts.

The second system of the musical score. It features a vocal line and a piano accompaniment. The tempo is marked "I Tempo I" with a quarter note equal to 58 beats. The key signature is one sharp (F#). The vocal line has a triplet marking over the word "Ho-ly". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. A harp part is indicated by the word "Harp." and a treble clef with a single note.

The third system of the musical score. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has a triplet marking over the word "Ho-ly". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. The system ends with a double bar line and a repeat sign.

a tempo.

rit.

The fourth system of the musical score. It features a vocal line and a piano accompaniment. The tempo is marked "a tempo." and "rit." (ritardando). The key signature is one sharp (F#). The vocal line has a triplet marking over the word "Ho-ly". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. The system ends with a double bar line and a repeat sign.

Chorus for a Double Choir.

Allegro maestoso. (♩ = 120.)

Piano.



Soprano.
Alto.
Tenor.
Bass.

CHORUS I.

A

Let the heav'ns re - joice, let the

Let the heav'ns re - joice, let the

Let the heav'ns re - joice,

Soprano.
Alto.
Tenor.
Bass.

CHORUS II.

And let the earth be

And let the earth be

Piano.

A

f

Drums.

heav'ns re - joice, re - joice, re -

heav'ns re - joice, re - joice. re -

let the heav'ns re - joice,

glad, the heav'ns re - joice, let the heav'ns,

glad, the heav'ns re - joice, let the heav'ns,

f

joyce, re - joyce, and let the earth be

joyce, re - joyce, and let the earth, the earth be

and let the earth be

let the heav'ns re - joyce, and let the earth be

re - joyce, and let the earth be

let the heav'ns re - joyce, and let the earth be

re - joyce, and let the earth, be

glad. let the heav'ns re - joyce, re - joyce,

glad, let the heav'ns rejoice, and let the earth be glad,

glad, the heav'ns, the heav'ns re - joyce,

glad, let the heav'ns re - joyce, re - joyce,

glad, let the heav'ns rejoice, and let the earth be glad,

glad, the heav'ns, the heav'ns re - joyce,

heav'ns re-joice, and let the earth be glad, let the

heav'ns re-joice, the heav'ns re-joice,

heav'ns re-joice, the heav'ns re-joice, let the

re-joice, let the heav'ns re-joice,

let the heav'ns re-joice,

earth be glad, re-joice, and let the earth be

earth be glad, re-joice, and let the earth be

let the heav'ns re-joice, and let the earth be

let the heav'ns re-joice, and let the earth be

B

glad, let the sea make a noise, and all that there-in is, let the

glad, let the sea make a noise, and all that there-in is, let the

glad, let the sea make a noise, and all that there-in is, let the

glad, let the sea make a noise, and all that there-in is, let the

B

noise, and all that there-in is, let the

noise, and all that there-in is, let the

noise, and all that there-in is, let the

noise, and all that there-in is, let the

noise, and all that there-in is, let the

noise, and all that there-in is, let the

noise, and all that there-in is, let the

noise, and all that there-in is, let the

sea make a noise, and all that there-in

sea make a noise, and all that there-in

f let the sea make a noise, and all that there-in

f let the sea make a noise, and all that there-in

R.H.

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

all that there - in is, and all that there - in

all that there - in is, and all that there - in

is, and all that there - in is, the sea, and

is, and all that there - in is, the sea, and

ff all that there - in is. C

ff all that there - in is.

ff all that there - in is: Let the heav'n's re - joice, and let the

ff all that there - in is.

ff all that there - in is:

ff all that there - in is: Let the heav'n's re - joice, and let the

ff *f*

Both Choris.

Let the heav'n's re - joice, and let the earth, let the earth be -

earth, let the earth be - glad, let the heav'n's re-joice, and let the earth be

Let the heav'ns re - joice, and let the earth, let the earth be -
 glad, let the heav'ns re - joice, and the earth be glad, let the earth be
 glad, the earth be glad, and let the earth, let the earth be
 let the heav'ns re - joice, and let the earth, let the earth be -
 glad, let the heav'ns re - joice, the heav'ns re -
 glad, let the heav'ns re - joice, and let the earth, let the earth be
 glad, let the heav'ns re - joice, the heav'ns re -
 glad, let the heav'ns re - joice, let the earth be glad,
 joice, let the heav'ns re - joice,
 glad, let the heav'ns re - joice, let the heav'ns re -
 joice, let the heav'ns, let the heav'ns re - joice, let the
 joice, let the heav'ns, let the heav'ns re - joice, let the

mf
let the heav'ns re - joice, and let the
joice, the heav'ns re - joice, and let the earth, the earth be
heav'ns re - joice, let the earth be

mf
let the heav'ns re - joice, and let the earth, and let the earth, the
earth be glad, and let the earth be glad, the earth, the earth
glad,
glad, let the heav'ns re - joice, and let the

earth be glad,
be glad, let the heav'ns re - joice, and let the earth, let the earth be
let the heav'ns re - joice,
earth be glad, let the heav'ns re - joice, the heav'ns re -

let the
glad, let the heav'n's re - jice, the heav'n's, let the heav'n's re -
let the heav'n's re - jice and let the earth, the earth be - glad, the
jice, let the heav'n's re - jice, re - jice, the heav'n's re - jice,

heav'n's, the heav'n's re - jice. let the heav'n's re -
jice, and let the earth, the earth be - glad,
earth be glad, the earth be - glad, let the heav'n's re -

jice, let the heav'n's re - jice, let the earth be glad, let the heav'n's re jice, and
let the heav'n's let the
jice, let the heav'n's re - jice re - jice, let the heav'n's re - jice, and let the
let the earth be glad, let the earth be glad, and let the

let the earth be— glad,
 heav'n's re - joice, let the heav'n's re - joice, and let the—
 earth, and let the— earth, the earth be— glad, let the heav'n's re -
 earth be glad, let the heav'n's re - joice, and let the—
 glad, *ff*
 let the earth be and the earth, and let the earth be glad, let the heav'n's and
 earth, be glad, *ff* let the earth be glad, and
 joyce, the heav'n's re - joice, and the earth, and let the earth be glad, let the heav'n's and
 earth, the earth be— glad, *ff* and let the earth be glad, and
 let the earth be glad, and let the earth be glad, and let the
 let the earth be glad, and let the earth be glad, and let the
 let the heav'n's,
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heav'ns re - joice, let the heav'ns and let the
 heav'ns re - joice, and let the
 heav'ns re - joice, let the heav'ns, let the heav'ns re - joice,
 heav'ns re - joice, and let, let the heav'ns re -

E

earth be glad, the
 earth, let the heav'ns re - joice, let the earth be
 let the earth be glad, let the heav'ns re - joice,
 joyce, and let the
 joyce, and let the

rall. earth be glad, let the
 glad, *rall.* let the earth be glad, *ff* *a tempo.*
 let the earth be glad, be glad, let the
 earth be glad, *rall.* *ff* *a tempo.*
 earth be glad, *rall.* *ff* *a tempo.*

heav'ns re - joice, — and let the earth,

heav'ns re - joice, — and let the earth,

heav'ns re - joice, — and let the earth,

let the heav'ns re - joice, — and let the earth,

rall. — and let the earth be glad. *a tempo.*

rall. — and let the earth be glad. *a tempo.*

rall. — and let the earth be glad. *a tempo.*

rall. — and let the earth be glad. *a tempo.*

rall. *f a tempo.*

Ad. * *Ad.* *

Ad. *

Ad. *

Air, (Tenor.)

ml

Andante religioso

Voice. *mf* To the Lord our

Piano. *mf* *dim. rall.* *a tempo.*

God, to our God be-long mercies and for-give-ness-es, and for-

give-nesses, to our God be-long mercies and for-

give-ness-es, to our God be-long mer-cies

mf *cresc.*

For like as a fa-ther pit-i-eth his

mf *dim.* *mf* *p*

children, e-ven so is the Lord merci-ful to them that fear Him:

mf *p*

For like as a fa-ther pit-i-eth his

mf *p*

children, e-ven so is the Lord merci-ful to them that fear Him,

mf *f* *p*

mer-ci-ful to them that fear Him, to them that fear,

mf *p*

mf Him, to them, to them that fear Him. *rit. dim.* *a tempo.*

is merciful

mf *rit. dim.* *a tempo.* *mf*

To the Lord our God, to our

f

God belong mercies, and for-give-nesses, and for-give-nesses,

To our God be-long mer-cies, and for-

give-ness-es, and for-give-ness-es. *rall.* *a tempo.*

a tempo. *dim.* *rall.*

No 12a "Come, ye Blessed!"

Air, (Contralto.)

Voice. *ad lib.* *p* *Andantino. (♩ = 66.)*

Then shall the king say, Come, come. Come, ye

Piano. *ad lib.* *p* *legato.*

The first system of the musical score. The voice part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a melodic line starting on G4, moving down to E4, then up to F#4 and G4. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the left hand and a more active right hand with chords and moving lines. The tempo is marked 'Andantino' with a note value of 66 beats per minute.

bless - ed, ye bless - ed of My Fa - ther, in -

The second system of the musical score. The voice part continues the melody from the first system. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal line.

her - it the king - dom, in - her - it the

The third system of the musical score. The voice part continues the melody. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with a steady eighth-note accompaniment.

king - dom pre-par'd for you, for — you

A

The fourth system of the musical score. The voice part continues the melody. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with a steady eighth-note accompaniment. A section marker 'A' is placed above the voice staff.

from the foun - da - tion, the foun -

cresc. *fz*

The fifth system of the musical score. The voice part continues the melody. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with a steady eighth-note accompaniment. A section marker 'A' is placed above the voice staff.

da - tion of the world, in - her - it the

king - dom, in - her - it the king - dom, pre -

rall.
par'd for you, be - fore the foun - da - tion of the

rall.

a tempo.
world, in - her - it the king - dom, in -

a tempo.

her - it the king - dom, pre - par'd for

rall. **B Più mosso.** (♩ = 112.)

you_ be-fore the foun - da - tion of the world. Yea, it

rall.

is your Fa - ther's good pleas-ure to

p.

give, to give you the king-dom, the king - dom pre -

p.

par'd, pre - par'd for you: come,

p.

come, come, come,

p. mf rall. cresc. p. rall.

dim.

C Tempo I.

— Come, ye bless-ed, ye bless-ed of my

dim.

Fa-ther, in-her-it the king-dom, the kingdom prepar'd for

you, come, ye bless-ed, come, ye bless-ed, in-her-it the kingdom pre-

rit.

colla voce.

par'd— for you from the foun-da-tion of the world.

colla voce.

a tempo. legato.

rull.

all.

Nº12^b "The fining pot is for silver"
Semi-Chorus. (Unaccompanied.)

Tempo moderato.

Soprano.

Alto.

Tenor.

Bass.

Piano.

The fin - ing pot is for sil - ver, and the

The fin - ing pot is for sil - ver, and the

The fin - ing pot is for sil - ver, and the

Tempo moderato. (♩ = 88.)

fur - nace for gold, the fin - ing pot is for sil - ver, and the

fur - nace for gold, the fin - ing pot is for sil - ver, and the

fur - nace for gold, the fin - ing pot is for sil - ver, and the

fur - nace for gold; but the Lord tri - eth the hearts, the

fur - nace for gold; but the Lord tri - eth the hearts, the

the hearts,

Lord tri-eth the hearts, the Lord, the Lord tri-eth, tri-eth the

the Lord, tri-eth, tri-eth the

Lord tri-eth the hearts, the Lord, the Lord tri-eth, tri-eth the

the Lord, tri-eth, tri-eth the

dim.

hearts. The fin-ing pot is for sil-ver, the fur-nace for

The fin-ing pot is for sil-ver, the fur-nace for

hearts. The fin - ing for sil-ver, the fur-nace for

p *cresc.*

gold, The fin-ing pot is for sil-ver, and the fur-nace for

gold, The fin-ing pot is for sil-ver, and the fur-nace for

gold, The fin-ing pot is for sil-ver, and the fur-nace for

rall. *f a tempo.*

p

gold; but the Lord, but the Lord tri - eth the

p

gold; but God the Lord tri - eth the

p

gold; but God the Lord tri - eth the

p

pp *dim. e rall.*

hearts, but the Lord, but the Lord tri - eth the hearts.

pp *dim. e rall.*

hearts, but God the Lord tri - eth the hearts.

pp *dim. e rall.*

hearts, but God the Lord tri - eth the hearts.

pp *dim. e rall.*

No 13. "These are they which came?"

71

Air, (Soprano.)

Ad lib. *rit.*

Voice. These are they, these are they which came out of great tribu-lation,

Piano. *Ad lib.* *rit.*

Andantino. (♩ = 60.)

a tempo.

these are they— which came out of great trib - u - la - tion,

a tempo.

these are they which came— out of great trib - u - la - tion,

rit.

a tempo.

rit.

a tempo.

and have wash'd, have wash'd their

robes, and make them white in the blood of the

A

Lamb, and have wash'd their robes;

these, these are they, there-fore,

accel. Più mosso. ($\text{♩} = 68.$)

cresc. accel. *f*

are they be-fore the throne of God, and serve Him day and night in His

sostenuto. *rit.* *dim.*

sostenuto. *dim.*

Tem - ple. And they shall shine as the

p *a tempo.* *f*

p *a tempo.* *cresc.* *f*

bright - ness of the firm - a - ment, and as the stars, the

cresc. *f*

B

stars for_ ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for_

ev - er and ev - er, for_ ev - er and ev - er, they shall

sostenuto.

shine for_ ev - er, shine for_

rit. a tempo. rit. C Tempo I.

ev - er. These are they_ which

rit. a tempo, sostenuto. rit.

came out of great trib - u - la - tion, these are they which

came_ out of great trib - u - la - tion,

rit. *a tempo.*

rit. *a tempo.*

and have wash'd, have wash'd their robes, and made them

a tempo.

white in the blood of the Lamb, these are

p

they, these are they!

pp rit. *a tempo.*

pp rit. *a tempo.*

R.H.

No 14. "They shall hunger no more!"

75

Duet.

Allegretto.

Soprano.

C'Alto.

Piano.

Allegretto. (♩ = 108.)

hun - ger no more,

They shall hun - ger no more, they shall hun - ger no

Nei-ther shall they thirst an - y - more, not thirst,

more, Nei-ther shall they thirst an - y - more, not thirst,

Nei-ther shall they thirst an - y - more, not thirst,

Nei-ther shall they thirst an - y - more, not thirst,

They shall hun - ger no more, shall hun - ger no

They shall hun - ger no more, shall hun - ger no

legato

more, shall hun - ger no more, nei - - ther

more, shall hun - ger no more, nei - - ther

thirst, nei - ther shall the sun light on them, an - y -

thirst, nei - ther shall the sun light on them, an - y -

more, nor an - y heat, nor an - y

more, nor an - y heat, nor an - y

rall. **B** *u tempo.*

heat, nor an - y heat. *rall.* *u tempo.* And He that sit - teth

rall. *u tempo.*

And He that sit - teth on the throne shall
on the throne,

dwell a-mong them, shall dwell a-mong them,
shall dwell a-mong them, shall

And He that sit - teth on the throne,
dwell a-mong them, shall



shall dwell a-mong them,
dwell, shall dwell a - mong them, shall



shall dwell a-mong them, And
dwell a-mong them, shall dwell a-mong them,



He that sit - teth on the throne *rall.*
shall dwell, shall dwell a -



a tempo.
They shall hun - ger no more, - they shall hun - ger no
mong them. *a tempo.*

more,
They shall hun - ger no more, they shall hun - ger no

nei - ther shall they thirst, shall they thirst an - y
more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall they thirst an - y *rall.*
more, nei - ther shall they thirst an - y *rall.*

more.
more.
a tempo.

*Re. * Re. * Re. * Re. * Re.*

No 15. { "List! the cherubic host!" *Quartet and Chorus.*
 "I heard the voice of harpers!" *Bass Solo.*

Moderato con grazia. (♩ = 120.)

Piano.



A

Quartet.
SOPRANO I.

p

List! the cher - u - bic host, in

SOPRANO II.

p

CONTRALTO I.

p

List! the cher - u - bic host, in

CONTRALTO II.

p

A



thou - sand choirs, Touch their im-mor-tal harps of

mf *cresc.*

thou - sand choirs, Touch their im-mor-tal harps of

mf *cresc.*

mf *cresc.*

Cresc.

gold - en wires, With those just spir - its that

p *f*

gold - en wires, With those just spir - its that

p *f*

p *f*

p *f*

wear vic-to-rious palms, Sing - ing ev - er - last - ing - ly de -

mf

wear vic-to-rious palms, Sing - ing ev - er - last - ing - ly de -

mf

mf

mf *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

mf *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

mf *rit. a tempo.*

dim.

B

p

cresc.

dim. *dim.*

Chorus.

SOPRANO I.

C p

SOPRANO II.

List! the cher-u-bic host, in

CONTRALTO I.

p

CONTRALTO II.

List! the cher-u-bic host, in

ad.

thou - sand choirs

Touch their im-mor-tal harps of

thou - sand choirs

Touch their im-mor-tal harps of

gold - en wires,

With those just spir - its that

gold - en wires,

With those just spir - its that

wear vic-torious palms, Sing-ing ev-er - last-ing-ly de -

wear vic-torious palms, Sing-ing ev-er - last-ing-ly de -

vout, de-vout and Ho - ly psalms.

vout, de-vout and Ho - ly psalms.

Bass Solo.

And I heard the voice of harp - ers,

harp - ing with their harps, And they sang —

as it were a new song, before the throne, be-fore the

throne, And no man could learn that song, —

but

they, but they — which were re - deemed, —

E a tempo.

— they which were — re - deemed. —

Soprano Solo.**Bass Solo.**

I heard the voice — of harp-ers,

p SOPRANO I.

List! the cher-u-bic host,

mf

list! the cher-u-bic host touch

p SOPRANO II.

List! the cher-u-bic host,

mf

list! the cher-u-bic host touch

p CONTRALTO.

their harps, their harps of gold-en

harp - - ing with their harps, —

their im-mor-tal harps of gold-en wires, —

their im-mor-tal harps of gold-en wires, —

wires, _____ touch
 I heard the voice _____ of harpers,
 List! the cher-u-bic host, list! the cher-u-bic host touch
 List! the cher-u-bic host, list! the cher-u-bic host touch
 their im-mor-tal harps of gold-en wires, of gold-en
 harp - ing with their harps, of harp - ers -
 their im-mor-tal harps of gold-en wires, their harps of gold-en
 their im-mor-tal harps of gold-en wires, their harps, their
 their im-mor-tal harps of gold-en wires, their harps, their

a tempo. *p* *rall.* *a tempo.*

wires, of gold - en wires.

a tempo. *p* *rall.* *a tempo.*

harp - ing, harp - ing with their harps.

a tempo. *pp* *rall.* *a tempo.*

wires, of gold - en, gold - en wires.

a tempo. *pp* *rall.* *a tempo.*

wires, of gold - en wires.

a tempo. *pp* *rall.* *a tempo.*

a tempo. *rall.* *a tempo.*

Empty musical staves for piano accompaniment.

No 16. Great and marvellous are Thy works.

89

Chorus.
Allegro con brio.

Soprano. *f* Great and mar'v'ous are Thy works, Lord God, great and mar'v'ous

Alto. *f* Thy works,

Tenor. Great and mar'v'ous are Thy works, Lord God, great and mar'v'ous

Bass. *f* Thy works,

Piano. *f* Allegro con brio. (♩ = 132.)

are Thy works, Lord God, mar-v'lous are Thy works, Al -

Lord God,

are Thy works, Lord God, mar-v'lous are Thy works, Al -

Lord God,

might - y God, Thy works, Al - might - y God, mar-v'lous are Thy

might - y God, Thy works, Al - might - y God, mar-v'lous are Thy

Al - might - y God, are Thy

A

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

are Thy

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

are Thy works, are Thy

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

B

B

Great and mar-v'lous are Thy works, Lord God,
 Lord God,
 Great and mar-v'lous are Thy works, Lord God,
 Lord God,

cresc.

great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy
 Lord God,
 great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy
 Lord God,

works, Al - might - y God, Thy works, Al - might - y God,
 works, Al - might - y God, Thy works, Al - might - y God,
 Thy works, Thy works, Lord God, A-men, Al-le-

C

This musical score is for the song "Amen, Alleluia" by Franz Schubert. It is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The vocal part begins with a rest, followed by the lyrics "A - men, Al - le - lu - ia, A - - men, A -". The piano part provides a harmonic accompaniment. The second system continues the vocal melody with the lyrics "A - - men, A - - men, A - men, A -" and the piano accompaniment. The vocal part concludes with the lyrics "men, A - men, Al - le - lu - ia, A - men, A - men,". The piano part features a prominent bass line and a more active upper register. The score is marked with dynamic indications such as *mf* (mezzo-forte) and *f* (forte). The overall mood is joyful and celebratory, characteristic of Schubert's religious music.

cresc.

men, A - men, A - men,

cresc.

men, A - - - men,

cresc.

A - - - men, A - - - men, A - -

cresc.

A - - - men, A - - - men, A - -

cresc.

Al - le - lu - ia, A - men, A - men, A - men,

Al - le - lu - ia, A - men, A -

f

men, Al - le - lu - ia, A - men,

f

men, A - men, Al - le - lu - ia, A - men, A -

f

A - men, Al - le - lu - ia, A - - - men, A - - - men,

men, Al - le - lu - ia, A - men, A - - - men, A -

f

- - - men, A - men, A - - - men, A -

A - men, Al - le - lu - ia, A - men, A -
 - men, Al - le - lu - ia, A -
 A - men, Al - le - lu - ia, A -
 men, Al - le - lu - ia, A - men,
 men, A - men, A - men, Al - le -
 men, A - - - men, A - men, Al - le -
 A - - - men, A - - - men,
 A - men, A - men, Al - le - lu - ia, A -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 A - men, A - men, Al - le - lu - ia, A

The musical score is written for a vocal ensemble and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics. The piano accompaniment is written on grand staves (treble and bass clef). The score includes various musical notations such as notes, rests, and slurs, indicating a complex and expressive piece.

men, A - men, Al - le - lu - ia, A - men, A - men, **D**

ia, A - men, Al - le - lu - ia, A - men, A - men,

ia, A - men, Al - le - lu - ia, A - men, A - men, A - men, Al - le - men. **A**

men, A - men, Al - le - lu - ia, A - men, A - men, **D**

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,

lu - ia, A - men, A - men, A - men, Al - le - lu - ia, A - men, Al - le - men, **A**

A - men, A - men, A - men, Al - le - lu - ia, A -

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men. **E**

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

lu - ia, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men, A - men. **E**

Tpts.

Solo Voices. (Unaccompanied.)

To Thee all An-gels cry a - loud, Mar - vel - lous are Thy
 Mar - vel - lous are Thy

The musical score for the first system features four staves. The top two staves are for solo voices, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal staff begins with a forte (*f*) dynamic and a crescendo hairpin. The piano accompaniment consists of chords in the right hand and a single bass line in the left hand.

works, Lord God, The Heav'ns, and all the Pow'rs there - in. Mar - vel - lous
 works, Lord God, Mar - vel - lous

The second system continues the musical piece. It follows the same four-staff format. The vocal parts enter with the lyrics "works, Lord God, The Heav'ns, and all the Pow'rs there - in." followed by "Mar - vel - lous". The piano accompaniment provides harmonic support with chords and a bass line.

are Thy works, Lord God, To Thee Cher-u - him and Se - raph - im.
 are Thy works, Lord God,

The third system concludes the piece. The vocal parts sing "are Thy works, Lord God, To Thee Cher-u - him and Se - raph - im." followed by "are Thy works, Lord God,". The piano accompaniment continues with chords and a bass line, ending with a final chord.

Mar-vel-lous are Thy works, Lord God, Con-tin-ual-ly do cry.

Mar-vel-lous are Thy works, Lord God,

Mar-vel-lous are Thy works, Ho-ly, Ho-ly, Ho-ly

Mar-vel-lous are Thy works, Ho-ly

Lord of Hosts, Ho-ly, Ho-ly, Ho-ly is the Lord of

Lord of Hosts, Ho-ly, Ho-ly, Ho-ly is the Lord of

G Tempo I.

Hosts.

Be-fore the moun-tains were brought

Be-fore the moun-tains were brought

G Tempo I.

Hosts.

*p**cresc.*

forth or the earth or world were made, Thou art from ev-er.

forth or the earth or world were made, Thou art from ev-er.

last - ing, Thou art from ev-er - last - ing. Great, great and marv'lous are Thy

last - ing, Thou art from ev-er - last - ing. Great, great and marv'lous are Thy

works, Lord God, great and marv'lous are Thy works, Lord God,
 God, Thy works, God, Lord God,
 works, Lord God, great and marv'lous are Thy works, Lord God,
 God, Thy works, God, Lord God,

mar-v'lous are Thy works, Al-might-y God, Thy works, Al-might-y
 mar-v'lous are Thy works, Al-might-y God, Thy works, Al-might-y

I
 God, A-men, Al-le-lu-ia, Al-le-lu-ia, A-men, A-
 God, A - - men, A - men, A - men, Al-le-lu-ia, A-
 A - men, Al-le-lu - - ia, A - men, A - men, Al-le-lu-ia,
 God, A - men, A - - men, A - men, Al-le-lu-ia,

I
 A - men, Al-le-lu-ia, A - men, A - men, Al-le-lu-ia, A - men, Al-le-lu-ia,

men, A - men, Alle - lu - ia, Alle - lu - ia, A - men, A -

men. A - - men, A - men, A - men, Alle - lu - ia, A -

A - men, Alle - lu - - ia, A - men, A - men, A - men, A -

A - - men, A - - men, A - men, A - men, A -

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

ff *trém.*

No 6. "Eye hath not seen."

101

Air, (Mezzo-Soprano.)

Largo religioso. (♩ = 40.)

Voice.

Piano.

The first system of the musical score. The voice part is a single whole note rest. The piano accompaniment consists of a right hand with a half note G4, a half note A4, and a half note B4, followed by a half note G4, a half note F#4, and a half note E4, all marked *rall.* The left hand plays a half note G3, a half note F#3, and a half note E3, followed by a half note D3, a half note C#3, and a half note B2. The key signature is one flat (Bb) and the time signature is 2/4.

Andantino religioso. (♩ = 60.)

Eye hath not seen,

ear hath not heard,

nei-ther have

en - terd in - to the heart of man

the things which God, which

God hath pre - pard for them that love Him, for them that

love Him,

the things which God hath pre - pard, pre -

Pìu mosso. (♩ = 88.)

pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose

rall. **Tempo I.**

build - er and Mak - er is God. Eye hath not seen,

hath not seen the things pre - par'd for them that love Him.

Tempo II.

There re - main - eth, there - fore, a rest For the

peo - ple, the peo - ple of God; there - fore, fear, there - fore,

fear lest an - y come short of it; there - fore,

fear, ————— there-fore, fear, ————— lest an-y come short of

it, lest an-y come short, come short of it. Eye hath not

seen, ear hath not heard, nei-ther have en - terd

in - to the heart of man the things which God hath pre -

pard, pre - pard for them that love Him.

